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irony, as one who, while suffering from dyspepsia, has probably been bored to extinction by a garrulous pedant. The Greek erudition of Heliodorus was a sorry *passé-temps* for the youthful poet, who doubtless wished himself out of such company and back in Rome. The estimate is no more serious than the following from a later period. Fronto (Ep. ad Amicos 1. 7; see Naber p. 140), in recommending on hearsay testimony as a teacher Antoninus Aquila, vir doctus et facundus, closes his letter with the quip: ego vero etiam nomine hominis faveo ut sit ῥητόρων ἀριστος, quoniam quidem Aquila appellatur.

There is no reason to suppose that Heliodorus was a member of the 'junket' to Brundisium. That *longe doctissimus* is playfully characterizing is a possible assumption, yet it would seem that Horace could hardly have been in a very playful mood. Scheiden thut Weh! Departure from Rome came hard. The main party was to be met further on. The big capital with its lavish hospitality would be missed in the humble road-house in the little village of Aricia. Horace doubtless knew the oft-quoted sententia of Publilius Syrus, that *comes facundus in via pro vehiculo*, and cursed the amiable volubility of the pedant on the Via Appia as heartily as he did the officiousness of the light o' tongue on the Via Sacra (Serm. 1. 9). At Forum Appi he had to rub shoulders with the brutal bargemen and fleecing inn keepers. The travelers were disinclined to hasten, the road was rough. The water was bad; Horace was sick. There does not seem much likelihood that Horace at this stage was in a cheerful mood; it seems less likely that looking back on his journey, as he writes this satire, he would inject a bit of pleasantry; irony rather would suit his mood.

PRINCETON UNIVERSITY.

GEORGE DWIGHT KELLOGG.

### THE CESNOLA COLLECTION

We give, in slightly condensed form, the article on this subject by John M. Myres, in the September number of the Bulletin of the Metropolitan Museum of Art.

The further progress which has now been made with the examination and rearrangement of the Cesnola Collection of Cypriote Antiquities permits a general forecast of the results.

First, as to selection and arrangement of exhibits. The very large size of the collection has always made it impossible to expose all the objects for general study. It has therefore been decided to separate the collection into two parts, one of which, consisting of the finest specimens of each kind of workmanship, will be treated as a series of typical examples, and retained on view in the present gallery on the ground floor of the Museum; while the other, which will contain the many large series of objects of almost monotonous similarity, will be transferred to a less public gallery, easily accessible from the

former, and more convenient for the special purposes of expert students.

The series of typical vases which has been selected for exhibition consists of about 2,000 examples. It will occupy the whole of the seventy-eight wall cases of the west and south walls of the gallery, together with eight large floor cases. In the latter are collected a small number of the largest and most important vases of each successive style; and by this means it is possible to do justice to the fine groups of Mycenaean and Orientalizing vases, in which the collection is so rich.

A similar range of cases on the east wall of the gallery and on the walls of the northern annex, is assigned to the Type series of Cypriote sculpture, which is supplemented in the same way as the vases, by floor cases containing the larger heads and busts, and a selection of the largest terra-cotta heads. The life-size statues which formerly filled the middle of the Cypriote Gallery, will in future be redistributed in three groups, round the central piers, and considerably reduced in number, corresponding provision being made in the Students' Collection downstairs for the statues withdrawn from above. The great sarcophagi and sculptured tombs and tombstones will in future be grouped together in the northern annex of the same gallery, under more favorable conditions of light and space than has been possible hitherto.

All the sculpture and most of the painted vases have been found on examination to need thorough and careful cleaning. It was already known that many objects had required and received minor repairs before they could be put on exhibition at all; and care has been taken to determine exactly in the process of cleaning the precise extent of these repairs. In general, however, it may be repeated already, that the appearance of the statues is very little affected by the process. The chief changes in their aspect are due to the recovery of the mellow cream-colored tones of the soft native limestone of which the statues are made; and to the discovery, in many instances, of clear and even copious traces of their original coloring. One of the most notable pieces in the collection, for example, the well-known 'Priest with the Dove', is found to have many marks of red borders and designs on the drapery, besides decoration in red, black, and yellow on the helmet, and traces of red color on the lips. Some of the Orientalizing statues were also brightly colored originally, and the same practice persisted in the Cypriote art of the fifth and fourth centuries, and perhaps even later still.

The preparation of a general guide to the whole collection has been greatly facilitated by the detailed studies of which a summary has been given above; and it is hoped that it may be possible to make this guide public not long after the reopening of the collection itself to the public.

JOHN L. MYRES.